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Tatar Folk Tales

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Tatar Folk Tales

by

Adeliia Faizullina

Thesis

Presented to the Faculty of the Graduate School

of The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Master of Music

The University of Texas at Austin

May 2018

Abstract

Tatar Folk Tales

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The University of Texas at Austin, 2018

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Abstract: This musical work by Adeliia Faizullina is for Soprano and Chamber Orchestra. It is based on the folk tales and narratives of her native Tatarstan, Russia. The first movement, *Shurali*, describes a monster of Tatar Folklore who lives in the woods and scares people with the sound of his wooden bones. The second movement, *Sak and Sok*, tells of two brothers, who after a curse turned into the Bird of Night and Bird of Day. They hear each other's voices and wing-trembling just when it is sunrise or sunset time, but they cannot see each other. The third movement, *Rainbow*, describes colors of the rainbow using instrumental timbres and harmonies. The final movement, *Arba*, recalls an Asian two-wheel cart to carry live stock and food. We hear sound of the whip, a little folk song, and welcome to join a choir of mischievous, funny animals.

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TATAR FOLK TALES

I. SHURALLI

(Tatar folk monster, who lives in the dark Forest
and scares people with sound of his wooden bones)

ADELIIA FAIZULLINA

♩ ≈ 48, but always very rhythmic

Flute

explosive breath into instrument

Oboe

Clarinet in B♭

Bassoon

Horn in F

explosive breath, into instruments

Trombone

Bass Drum

Crot./Vibr.

Harp

press the strings with palm making them damped

Piano

scrape top of piano keys with fingertips (no pitches)

Soprano

inhale, exhale

exhale

(x) = inhale/shriek

Violin I

Violin II

Viola

Violoncello

Contrabass

*) like the sound of the monster's bones

6 **A**

Fl. *tf* *f* *tf* *f*

Ob.

Cl.

Bsn.

Hn.

Tbn.

B.D. *p* *p*

Cr./Vib. *p* bowed vibr *pp* Crotales struck

Harp *p* as before *p*

Pno. as before

Sopr. almost speaking (x) = inhale/shriek
p shu - u - u - u - a - ra - a - a - a - a - *f*

Vln. I **A** II *pp* 0

Vln. II

Vla.

Vcl.

Cb. III *pp*

17

C

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

B.D.

Cr./Vib.

Harp

Pno.

(15th) *p* *f*

f

f same

shrick
(x) = inhale/shrick

shaply hit & release pedal rhythmically

throat squeak

p

C

Vln. I

s.t.
p molto legato

Vln. II

Vla.

Vcl.

s.t.
p molto legato

Cb.

s.p.
f *ff*

sul tasto
IV
ppp

whistle-tone

23

Fl. *p*

Ob.

Cl.

Bsn.

Hr.

Tbn. *p* hamon mute

p Slowly move from closed and open

B.D.

Cr./Vib.

Harp

Pno. *f*

Sopr.

Vln. I *ppp* II

Vln. II

Vla.

Vcl.

Cb.

Fl. *f* *ord.* **D**

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tbn. *f*

Whisper *f* *whisper molto legato* *p* *legato*

Vibr./Whisper *f* *whisper molto legato* *p* *bowed vibr.*

Harp

Pno. *f* (as before)

Sopr.

Vln. I *f* **D** *I ***

Vln. II *s.p.* *IV* *p* *f* *I*

Vla. *pp* *s.t. I*

Vcl. *pp* *s.t. IV (●)*

Cb. *pp* *s.t. III (●)*

*winds, brass: do not tongue the second note;
match the breath pulse sempre legato.

**very slight separation; always downbow (or
upbow) both eighth notes under the bow markings

36

Fl. *p* *p* *pp* *f* (sim.)

Ob. *f* (sim.)

Cl. *p* *p* *f* (sim.)

Bsn. *f* *f* (sim.)

Hn. *f* *p* *f* (sim.)

Tbn. *f* *f* (sim.)

Whisp. s s sh sh hu hu ha ha s s sh sh s s r r hu hu hu hu s s hu hu

Vibr/Whisper s s sh sh hu hu ha ha s s sh sh s s r r hu hu hu hu s s hu hu

Harp

Pno. *f*

Sopr.

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *p*

Vcl. *p*

Cb. *p*

Fl. (sim.) E *p* repeat, ad lib.

Ob. (sim.) *pp* repeat, ad lib.

Cl. (sim.) *p* repeat, ad lib.

Bsn. (sim.) *pp* repeat, ad lib.

Hn. (sim.) *ppp* *p* *ppp* *p* repeat, ad lib.

Tbn. (sim.) *pp* *ppp* *p* *ppp* *p* repeat, ad lib.

Whisp. s s hu hu hu hu sh sh r r sh sh r r

Vibr/Whisper s s hu hu hu hu sh sh r r sh sh r r

Harp Re Do ♭ Si Mi Fa ♯ Sol ♯ La ♯ *pp* ad lib. repeat, ad lib.

Pno. *pp* repeat, ad lib.

Sopr. inhale shriek (a) *f* E sh... *f*

Vln. I *pp* repeat, ad lib.

Vln. II *pp* repeat, ad lib.

Vla. *f* *pp* slowly move between s.t. and s.p. except when indicated

Vcl. *f* *p*

Cb. *f* *p* slowly move between s.t. and s.p. except when indicated

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tbn.
 Whisp.
 Vibr./Whisper
 Harp
 Pno.
 Sopr.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

ord.
mf
 bowed vibr.
p
 ord.
mf
 throat squeak
p
 r(a...)
p
 sh...
f
p

59

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Whisp.

Vibr/Whisper

bowed vibr.

p

ord.

mf

Harp

Pno.

Sopr.

throat squeak

p

f

p

Vln. I

Vln. II

Vla.

Vcl.

Cb.

F **Tempo I**
explosive breath, into instruments

Fl. *f* *tf* *mf* *tf*

Ob. *f* *tf* *tf*

Cl. *f* *tf* *tf*

Bsn. *f* *tf* *tf*

Hn. *f* *tf* *tf*

Tbn. *f* *tf* *tf*

Whisp. *p* *sh* *sh*

Vibr./Whisper *p* *s* *s*

Harp

Pno. *Re Do Si Mi Fa Sol La*

Sopr. *f* *inhale* *shriek* *exhale* *ha*

F **Tempo I**

Vln. I

Vln. II

Vla.

Vcl.

Cb.

scrape top of piano keys with fingertips (no pitches)

like the sound of the monster's bones

Fl. ^{sf}
 Ob.
 Cl.
 Bsn.
 Hn.
 Tbn.
 Whisp.
 Cr./Vib.
 Harp
 Pno.
 Sopr.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

The musical score for page 12, measures 1 and 2, is as follows:

- Flute (Fl.):** *sf* (first measure), rest (second measure).
- Oboe (Ob.):** Rest in both measures.
- Clarinet (Cl.):** Rest in both measures.
- Bassoon (Bsn.):** Rest in both measures.
- Horn (Hn.):** Rest in both measures.
- Trombone (Tbn.):** Rest in both measures.
- Whistle (Whisp.):** Rest in both measures.
- Cello/Vibraphone (Cr./Vib.):** Rest in both measures.
- Harp:**
 - Measure 1: *p* (piano), notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
 - Measure 2: *p* (piano), notes: G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter).
- Piano (Pno.):** Rest in both measures.
- Soprano (Sopr.):** Rest in both measures.
- Violin I (Vln. I):** Rest in both measures.
- Violin II (Vln. II):** Rest in both measures.
- Viola (Vla.):** Rest in both measures.
- Violoncello (Vcl.):** Rest in both measures.
- Contrabass (Cb.):**
 - Measure 1: Rest.
 - Measure 2: *p* (piano), notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter).

⁶⁰ G

Fl. *mp* *mf*

Ob.

Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Hn. *p*

Tbn.
 harmon mute


p Slowly move from closed and open

Whisp.

Cr./Vib.

Harp

Pno. *pp* *p* *mp* *mf*

Sopr.
 loud whisper *f* speak out *mp* *mp* *mp* *mf* *mf* *f*

Vln. I G *p* *p*

Vln. II *p* *p*

Vla.
 I s.p. *mp* *mf*

Vcl.
 I s.p. *p* *mp* *mf*

Cb.
 III s.p. *ppp* *pp* *p* *mp* *mf*

Fl. *f* soft
 Ob. *f* soft
 Cl. *f* soft
 Bsn. *f* soft
 Hn. *mp* *mf*
 Tbn. *mp* *mf*
 B.D. *f* ord.
 Cr./Vib. *f* ord. Crotales
 Harp *ff*
 Pno. *ff* *f*
 Sop. *ff* *ff* la
 Vln. I *p* *p* *f*
 Vln. II *p* *p* *f*
 Vla. *f*
 Vcl. *f*
 Cb. *f* *p*

(15th)
 0

II. SAK and SOK

$\text{♩} = 70$

Flute *ord.* *p* *f* *ord.* *p*
fast key clicks like a flopping of bird wings

Oboe *ord.* *p* *f* *ord.* *p*
fast key clicks like a flopping of bird wings

Clarinet in B \flat *ord.* *p* *f* *ord.* *p*
fast key clicks like a flopping of bird wings

Bassoon *ord.* *p* *f* *ord.* *p*
fast key clicks like a flopping of bird wings

Horn in F *ord.* *p* *f* *ord.* *p*
fast key clicks like a flopping of bird wings

Trombone

Bass Drum $\frac{4}{4}$

Percussion

Crotales *p*

Vibraphone *p* with double bass bow

Harp *pp* Re Do Si \flat Mi Fa \sharp Sol La *pp*

Piano *p* *p*

Soprano *f* like a bird *f* *0*

Violin I *p* *0* *p*

Violin II *p* *0* *p*

Viola *p* *0* *p*

Violoncello *p* *0* *p*

Contrabass *p* *0* *p*

[illegible]

Fl. *fast key clicks* like a flopping of bird wings
 Ob. *fast key clicks* like a flopping of bird wings
 Cl. *fast key clicks* like a flopping of bird wings
 Bsn. *fast key clicks* like a flopping of bird wings
 Hn. *fast key clicks* like a flopping of bird wings
 Tbn. *fast key clicks* like a flopping of bird wings
 B.D.
 Perc. *Crt.* *p*
Vibr. *p*
 Hp.
 Pno.
 Sopr. *a* *p* *a* *a*
 Vln. I *pp*
 Vln. II *IV* *p*
 Vla. *IV* *p*
 Vcl.
 Cb.

Re Do Si \sharp Mi Fa \sharp Sol La

17 **B**

Fl. *mp* *pp* flutter tongue *mp* like a bird *pp* ord. *mp*

Ob. *mp* *pp* *mp* *pp*

Cl. *mp* *pp* like a bird *mp* *pp*

Bsn. *mp* *pp* *mp* *pp*

Hr. *mp* *pp* *mp*

Tbn. *mp* *pp* *mp*

B.D. *mp*

Crt.

Vibr. ord. *mp*

Hp. *p* 8va

Pno. *p* 8va

Sopr. *f* fl(r...) *f* fl(r...)

Vln. I *mp* *pp* *mp* like a bird

Vln. II *mp* *p* *mp*

Vla. *mp*

Vcl. *mf* IV

Cb. *mf* I

22

Fl. *mp* *cresc. poco a poco* flutter tongue ord. **C** flutter tongue ord.

Ob. *mp* like a bird *mf*

Cl. *mp* *cresc. poco a poco*

Bsn. *mp* *p* *mf* *p*

Hn. *pp* *mp* *p* *mf* *p*

Tbn. *pp* *mp* *p* *mf* *p*

B.D.

Perc. Crt. *mp* *mf*

Vibr. *mp* *mf*

Hp. *p* *mf* Re \sharp Do \sharp Si \sharp Mi Fa \sharp Sol \sharp La \sharp

Pno. *mp* *mf*

Sopr. *mf* fr fl(r...) *f* fr

Vln. I *mp* *cresc. poco a poco*

Vln. II *p* *mp* *p* *mp* *mf*

Vla. *mp* *cresc. poco a poco*

Vcl. *mf*

Cb. *mf*

36

Fl. flutter tongue

ord.

Ob.

mf

Cl.

Bsn.

mf

p

Hn.

mf

p

Tbn.

mf

p

B.D.

mf

Perc.

Crt.

Vibr.

mf

Hp.

f

8va

Re ♯ Do ♯ Si Mi Fa ♯ Sol ♯ La ♯

Pno.

mp

Sopr.

f

Vln. I

Vln. II

Vla.

mf

Vcl.

f

Cb.

f

D

Fl. *f*

Ob. *mf*

Cl. *mf*

Bsn. *f* *p*

Hn. *f* *p*

Tbn. *f* *p*

B.D. *mf* *mp*

Perc. *f*

Vibr. *f*

Hp. *mf* ad lib. take-off of the bird

Pno. *mf* 15^{me}

Sopr. *a* *a* *a*

Vln. I *f*

Vln. II *f*

Vla. *mf* take-off of the bird

Vcl. *f*

Ch. *f*

This musical score is for "The Great Wall" by Tan Dun, specifically measures 35 through 40. The score is written for a large orchestra and includes vocal soloists.

- Instruments:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), B.D. (Bass Drum), Crt. (Cymbal), Vibc. (Vibraphone), Hp. (Hammered Dulcimer), Pno. (Piano), Soprano (Sopr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).
- Vocal Soloist:** A Soprano part with lyrics in Chinese: "Sak sok sak sok sak sok".
- Piano Part:** Includes the title "Re Do Si Mi Fa Sol La" under the left hand.
- Measure Numbers:** The score is divided into measures 35, 36, 37, 38, and 39.
- Key Signature:** The key signature changes from E major (three sharps) to D major (two sharps) between measures 37 and 38.
- Time Signatures:** The time signature changes from 6/4 to 4/4 between measures 37 and 38.
- Dynamics:** Various dynamic markings are present, including *p* (piano), *pp* (pianissimo), and *f* (forte).
- Performance Instructions:** Some parts include instructions like "with double bass bow" for the vibraphone and "simile" for some woodwinds.

FL. *p* *F*

Ob. *p* fast key clicks
like a flopping of bird wings

Cl. *p* fast key clicks
like a flopping of bird wings

Bsn. *p* fast key clicks
like a flopping of bird wings

Hn. *p* fast key clicks
like a flopping of bird wings

Tbn. *p* fast key clicks
like a flopping of bird wings

B.D.

Perc. Crt. *p*

Vibr. *p* with double bass bow

Hp. *pp*

Pno. *p*

Sopr. sak sak sak sak

Vln. I *p* *(●)*
II *(●)*

Vln. II *p* *col legno*

Vla. *p*

Vcl. *p*

Cb. *p* *(●)*
II *(●)*

24

fast key clicks
like a flopping of bird wings

p

0

Ob.

Cl.

Bsn.

0

Hn.

Tbn.

0

B.D.

Crt.

Perc.

mp *p* *pp*

Vibr.

with double bass bow

mp *p* *pp*

Hp.

Pno.

Sopr.

p

a

Vln. I

p

0

Vln. II

0

Vla.

col legno

p

0

Vcl.

col legno

p

0

Cb.

p

0

III. RAINBOW

(interlude)

A
♩ = 60

Flute
solo -----
niente

Oboe

Clarinet (B)

Bassoon

Horn (F)

Trombone

Percussion I
Rain stick
mf

Crotales struck
p

Percussion II
Vibrafono bow
p

Piano

Soprano
pp mf pp

Violin I
s.t. con sord.
pppp

Violin II
s.t. con sord.
pppp

Viola
III s.t. con sord.
pppp

Violoncello
II
III s.t. con sord.
pppp

Contrabass
I s.t. con sord.
pppp

Fl. B C

Ob.

Cl. solo - *pp* *mf* *pp* *p* 0

Fg. *pp* *mf* *pp*

Hor. (F)

T-ne

Perc. I R.st.

Crot.

Perc. II Vibr. struck *p* *p*

P-no

Sopr. *u...* *pp* *mf* *pp* *o...* *pp*

V-no I *ppp* *ord.* *pp*

V-no II *ppp* *pp*

V-la *ppp* *pp*

V-c. *ppp* *pp*

C-b. *ppp* *pp*

12

D **E**

Fl. *p* *pp* *simile*

Ob.

Cl. *simile* *p* 0

Fg. *simile* *p* 0

Hor. (F)

T-ne

Perc. I R.st.

Crot.

Perc. II Vibr. *p* *mp*

P-no

Sopr. *< mf* *pp* *a...* *p* *f* *p*

V-no I *p* solo s.p. non trem. *p* *f*

V-no II *p* *mp*

V-la *p* *mp*

V-c *p* *mp*

C-b. *s.p.* *solo* *IV* *p* *f* *p* *s.t.* *mp*

22

Fl. F

Ob.

Cl.

Fg.

Hor. (F)

T-ne

Perc. I R.st.

Crot.

Perc. II Vibr.

P-no

Sopr.

V-no I

V-no II

V-la

V-c.

C-b.

p *f* *p* *p* *f* *p*

p *mf* *mf* *mf* *mf*

solo s.p.l. non trem. *p* *f* *p*

mp

p *0*

p

28 G

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Hor. (F) *mf*

T-ne *mf*

Perc. I R.st.

Perc. II Crot. Vibr.

P-no *f* solo

Sopr.

V-no I *mf* 3

V-no II *mf* 3

V-la *f* slowly moving from s.p. to s.t.

V-c *f* slowly moving from s.p. to s.t.

C-b. *f* slowly moving from s.p. to s.t.

32

Fl. *mf* *mp* *p*

Ob. *pp*

Cl. *p* *p*

Fg. *pp*

Hor. (F) *pp*

T-ne *pp*

Perc. I R.st. *mf*

Crot. *p*

Perc. II Vibr. *p* bow *p*

P-no

Sopr. *f* *pp* o u m...

V-no I 0

V-no II 0

V-la *p* 0

V-c *p* 0

C-b. *p* 0

IV. ARBA

(two wheeled Asian cart carrying livestock and food)

Mischievous, ♩ ≈ 100

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trombone

Percussion I

Triangle

Tambourine

Striking stick, bass drum

Tom-toms

Bells

Percussion II

Vibraphone

Harp

Piano

Soprano

Mischievous, ♩ ≈ 100

Violin I

Violin II

Viola

Violoncello

Contrabass

hai hai hai hai hai hai hai hai (buzz lips) brrr

p knock with fist on the chest

whip

p < *sf*

pizz *p*

A

35

37

This musical score is for the piece "The Great Wall" by Tan Dun. It is a full orchestral score with a vocal soloist. The score is written for a large orchestra, including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trombone), percussion (Percussion I, Percussion II, Harp), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and piano. The vocal soloist is a Soprano. The score is in 3/8 time and features a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The score includes various musical notations such as notes, rests, dynamics (ff), and articulation marks. The vocal soloist has lyrics in Chinese characters: "hai", "hai", "hai", "hai", "hai", "hai", "hai", "hai". The score is a high-quality musical score, likely a professional edition, and is presented in a clear and legible format.

D

Chaos (Senza Misura)

⌞ ~12 s.

Fl. *fff* repeat wildly, ad lib. ⌞ ~12 s.

Ob. *fff* repeat wildly, ad lib. ⌞ ~12 s.

Cl. *fff* repeat wildly, ad lib. ⌞ ~12 s.

Bsn. *fff* repeat wildly, ad lib. ⌞ ~12 s.

Hn. *fff* rip! ⌞ ~12 s.

Tbn. *fff* flutter tongue ⌞ ~12 s.

Perc. I cym. *fff* ⌞ ~12 s.

Perc. II Bls. *fff* repeat wildly, ad lib. ⌞ ~12 s.

Vib. *fff* ⌞ ~12 s.

Harp *fff* ad lib. ⌞ ~12 s.

Pno. *fff* irregular rhythms, ad lib. ⌞ ~12 s.

Sopr. hai hai

In time (original tempo)

like a whip solo *f*

shriek solo *fff*

like an animal solo *fff*

solo flutter tongue *fff*

bass drum *fff*

Vln. I *fff* repeat wildly, ad lib. ⌞ ~12 s.

Vln. II *fff* repeat wildly, ad lib. ⌞ ~12 s.

Vla. *fff* repeat wildly, ad lib. ⌞ ~12 s.

Vcl. *fff* repeat wildly, ad lib. ⌞ ~12 s.

Cb. *fff* repeat wildly, ad lib. ⌞ ~12 s.

In time (original tempo)

like a whip
8^{va}

FL. *f* repeat wildly, ad lib. ~ 7 s. **In tempo**

Ob. repeat wildly, ad lib. ~ 7 s.

Cl. shriek *f* repeat wildly, ad lib. ~ 7 s.

Bsn. repeat wildly, ad lib. ~ 7 s.

Hn. like an animal *f* repeat wildly, ad lib. ~ 7 s.

Tbn. flutter tongue *f* flutter tongue ~ 7 s.

Perc. I ~ 7 s.

Bls. ~ 7 s.

Perc. II *fff* repeat wildly, ad lib. ~ 7 s.

Vib.

Harp *fff* repeat wildly, ad lib. ~ 7 s.

Pno. *fff* irregular rhythms, ad lib. ~ 7 s.

Sopr. *fff* brrr brrr

E

Vln. I *fff* repeat wildly, ad lib. ~ 7 s. **In tempo**

Vln. II *fff* repeat wildly, ad lib. ~ 7 s.

Vla. *fff* repeat wildly, ad lib. ~ 7 s.

Vcl. *fff* repeat wildly, ad lib. ~ 7 s.

Cb. *fff* repeat wildly, ad lib. ~ 7 s.

64

Fl. (shout) *f* *ff*

Ob. (shout) *f* *ff*

Cl. *mf* *p* (shout) *f* *ff*

Bsn. (shout) *f* *ff*

Hn. (shout) *f* *ff*

Tbn. (shout) *f* *ff*

Perc. I bass drum *f* striking stick *ff*

Perc. II Bls. Vib.

Harp (shout) *f* *ff*

Pno. *f*

Sopr. *mf* *p* *ppp* (buzz lips) *f* *ff*

Vln. I *p* *p* *ff* arco

Vln. II *ff* arco

Vla. *ff* arco

Vcl. *ff*

Cb. *ff*

Vita

Uzbekistan-born composer Adeliia Faizullina (b.1988) has studied as a composer, singer, vocal coach, and Tatar quray instrumentalist. She received her bachelor's degree in Voice in Auhadeev College of Music, Kazan, Russia, and bachelor's degree in Music Composition in Gnesins Russian Academy of Music, Moscow, Russia. She entered the Graduate School at the University of Texas at Austin in 2016. With a particular ear for cutting-edge vocal colors and an affinity for the music and poetry of Tatar folklore, Adeliia also writes music for chamber and symphonic genres.

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